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CHAUCER'S INFLUENCE

UPON

KING JAMES I. OF SCOTLAND

AS POET.

INAUGURAL-DISSERTATION

FOR

GAINING THE DEGREE OF DOCTOR OF PHILOSOPHY

AT THE

UNIVERSITY OF LEIPZIG

BY

HENRY WOOD

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CHAUCER'S INFLUENCE
UPON
KING JAMES I. OF SCOTLAND
AS POET.

The King's Quair occupies a somewhat peculiar position in English Literature. It is a much praised, but comparatively little known production. Even allowing that the better critics and historians of literature have formed independent judgments upon it — all except Warton praise it — yet the fact remains, that the usually assumed poetical worth of this work is out of proportion to the interest felt for the poem itself. It has been said, for instance, to reach Chaucer's highest flight[1]; from another quarter it has been favorably compared with the creations of great modern poets[2], and King James has been declared, also by one of his own countrymen, to be a greater poet than Barbour or Lyndsay.[3]

The judicious historian of Scottish Literature, Dr. Irving, has not failed to confine this praise within more proper limits[4], and his judgment has been followed by others. But it has in some way become traditional, at least in Great Britain, to

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[1] 'The King's Quair equals anything Chaucer has written.' Pinkerton, Ancient Scottish Poems p. LXXXIX.

[2] 'It would perhaps be difficult to select, even from Chaucer's most finished works, a long specimen of descriptive poetry so uniformly elegant as this specimen. Indeed, some of the verses are so highly finished, that they would not disfigure the compositions of Dryden, Pope or Gray.' Ellis, quoted by Rogers: Poetical Remains of King James I., p. 20.

[3] Pinkerton, Ancient Scottish Poems, p. CXXV.

[4] 'This poem displays an elegant vein of fancy, and the versification possesses no inconsiderable merit, but its principle beauties are to be discovered in particular passages, rather than in the general structure of the whole.' History of Scottish Literature.

assume for the King's Quair a place beside Chaucer's creations, and beside the best poems of Scotland. Indeed, the circumstance that King James here makes use of the seven line stanza, so common in Chaucer and other poets, has procured for it the name 'rhyme royal'. But with all this, no special interest, at least in larger circles, has been awakened for the poem itself. Laudatur et alget.

The cause of such unlimited praise is doubtless to be sought in the first place in the national prejudice of the Scots[1], but scarcely less in a general feeling of interest for King James himself.

This royal descendant of the immortal Robert Bruce, exposed from early life to extraordinary fortunes, is one of the most interesting persons of his time. His great services to the Scottish nation, his energetic rule, high character and tragical end, all combine to render critic or reader well disposed towards the productions of the king as poet. This current of favorable feeling has been strengthened by the pains of the Scottish chroniclers to represent King James as remarkably accomplished. He is said to have excelled in all bodily exercises, to have composed and sung to the harp more skilfully than the best minstrel, and Lesley (De Reb. Gest. Scot. Lib. VII, p. 267) says of his poetical abilities: 'ita poeta [erat], ut carmina non tam arte strinxisse, quam natura sponte fudisse

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[1] That this very strong and lasting feeling of the Scots has also been at work in this case, is shown by the following quotations; the first from a chronicler, the second from a modern critic:

'This prettie child that plesand wes and ging,
At the command of Harie that wes king,
Wes put in keiping of richt cunnyng men,
All craft and science him to teiche and ken.
This goung prince syne, sone efter as we reid,
Within schort tyme all other did exceid
Into Ingland that levand wes on lyve,
In all science, prattik or speculatyue'.
The Buik of the Chroniclis of Scotland, v. 59000 ff.

This 'prettie child' is of course our 11 year old poet! 'Not one Scottish poet has imitated him (Chaucer), or is in the least indebted to him. . . . . They praise him, but never imitate either his language, stanza, manner or sentiment.'

Pinkerton, Ancient Scottish Poems p. LXXII.

videretur'. It must be remarked here, that this account, as well as other testimony, does not concern the King's Quair alone. Not to speak of his Latin verses, as none of them have been preserved, King James is said to have written the two popular poems, 'Christis Kirk on the Grene', and 'Peebles to the Play', as well as two smaller productions, 'Sang on Absence', and 'Divine Trust'. The piece last named will be considered below, but as regards the two first mentioned, it may suffice to remark that Chaucer's influence is not discernible in them, and that they therefore do not directly concern this essay. Their consideration is also the more unnecessary, from the fact that James' fame as a poet rests upon the King's Quair. This last piece, when carefully studied, betrays in a remarkable degree our author's accurate knowledge of the works of Chaucer and Gower, and it is especially Chaucer's influence which reveals itself step by step through the work. To determine the extent and kind of this influence, on the part of the greatest English poet of his time, is the object of the following essay.

In working I have chiefly used the edition of Rogers: The Poetical Remains of King James the First of Scotland, Edinburgh 1873. Only 150 copies were printed. The King's Quair was previously twice edited: by William Tytler, Edinburgh 1783, and by George Chalmers in The Poetical Remains of some of the Scotish Kings, London 1824. Neither edition is easily accessible. Pinkerton (Scottish Poems 1792, p. XXXVI) found in Tytler's text 'upwards of 300 errors'. Chalmer's text is much modernized. Rogers has constructed his text by comparing those of his two predecessors. The citations in the present essay are made from Roger's edition; but according to a new collation with the Ms., made for me by Dr. H. Krebs of Oxford.[1] Dr. Krebs' valuable services were secured for me

[1] From the same hand I have received the following description of the Ms., which is in the Bodleian Library in Oxford (Arch. Seld. B. 24 Infra). It is written on paper in quarto, and contains 228 leaves. Our poem extends from fol. 192a—211a. The title reads: 'Herefter followis the quair maid by King James of Scotland the first, callit the Kingis quair, and maid quhen his Ma(jesty) was in Ingland'. The following words occur at the end: 'Amen. Explicit etc. etc. quod Jacobus primus Scotorum rex illustrissimus'.

by the kindness of Prof. R. Wülcker in Leipzig, for which I feel much indebted to him. The citations from Chaucer have been made from the text of Morris (Aldine Ed. 6 vols., London).

The subject of the King's Quair is James' love for his future queen, and he writes entirely in the character of the accepted lover (cf. VI, 9, 11, 16, 17, 21). This circumstance is of weight in forming a judgment of the book. While most of the courtly poets of the time celebrated a feigned love, or tricked out what was true in it to a fantastic and unreal figure, no trace of such inner untruth is to be found in our piece. The King's Quair shows indeed a large use of poetical machinery, and of the conventional in general, but it impresses the reader as true. The tone is tender and modest, but always natural. The earnestness impresses, because it is felt. The poet holds opinions concerning love, which have been often enough professed by courtly writers of the time, but seldom with such an appearance of truth as here. The work is in many respects almost modern.

King James doubtless wrote as he thought and felt, but the characteristics just mentioned remind strongly of that English poet of the time whose ways of thought lie nearest to our modern ways, — of Chaucer. This resemblance between the two is true above all in respect of the general tone in Chaucer's works, of his naturalness, of his strikingly modern expression of feeling. It is here less a question of particular passages, than of Chaucer's whole personality, as we see it in his works. The character which shows itself to us in the King's Quair is a similar one, although not so many sided and far less experienced; and everything indicates that the younger poet felt himself powerfully attracted towards the elder, and educated himself under the influence of the latter's works to ways of thought and expression, to which he otherwise never could have attained in such a degree.

But though our author must be ranked high in these respects, the King's Quair does not deserve corresponding praise as a poetical production, especially when considered as a whole. Many smaller parts show real poetical talent, but the invention is poor, the arrangement sometimes awkward. Several scenes as well as many minor details are directly borrowed

from Chaucer. In itself this is no cause of blame, but nevertheless there always remains something mechanical in our author's use of his material. A striking example of this is to be found III, 38 in the words of Venus, to whom the poet has turned for help:

'As I have said, vnto me belangith
Specially the cure of thy seknesse;
But now thy matere so in balance hangith,
That it requireth, to thy sekernesse.
The help of other mo than one goddesse'.

This extremely weak motive serves to introduce the poet's journey to Minerva and Fortuna in turn, where the opportunity is given him of discussing questions at that time in vogue. The scene in the temple of Venus is preceded by an episode in which our author, closely following Chaucer's Knight's Tale, describes his first meeting with his lady. The 6th canto cuts the knot by means of the joyful message which a dove brings, after which follow some very pleasing verses of thanks. And, finally, the 1st canto serves as a general introduction, and describes how the poet, stimulated by the perusal of the Consolatio of Boetius, determines to write down his experiences. The division of the poem into cantos dates from Tytler's edition. After this brief characteristic of the plan of the work, I proceed in the following to show particular borrowings from Chaucer, as well as slighter similarities between the two poets.

King's Quair I, 1:

'Heigh in the hevynis figure circulare
The rody sterres twynkling as the fyre;
And in Aquary Cinthia the clere
Rynsid hir tressis like the goldin wyre,
That late tofore, in faire and fresche atyre
Through Capricorn heved hir hornis bright,
North northward approchit the myd nyght'.

Chaucer uses Cynthia for the moon twice: Troylus and Cryseyde IV, 226 and V, 146. In our poem II, 1 the sun is called Cynthius; this name does not occur in Chaucer.

Tr. and Cr. V, 2:

'The golde tressed Phebus, heigh on lofte'.[1]

[1] Rob. Henryson, Test. of faire Creseide 177, says of Jupiter: 'As goldin wier so glittering was his here'. Lyndsay, Ane Satyre etc. 342: 'His hair is like the goldin wyre'.

K. Q. I, 2:

'Quhen as I lay in bed allone waking,
New partit out of slepe a lyte tofore,
Fell me to mynd of many diverse thing,
Of this and that, can I not say quharefore;
Bot slepe for craft in erth micht I no more;
For quhich as tho' coude I no better wyle,
But toke a boke to rede vpon a quhile.'[1]

Flower and Leaf 15[2]:

'And I, so glad of the season thus swete,
Was happed thus upon a certaine nighte:
As I lay in my bed, sleepe ful unmete
Was unto me, but why that I ne mighte
Rest, I ne wiste.'

Boke of the Duchesse 44:

'So when I sawe I mighte not slepe,
Til now late this other night,
Upon my bedde I sate upright,
And bade one reche me a booke,
A romaunce, and it me toke
To rede, and drive the night awaye.'

The book which our poet chooses for his purpose is the Consolatio of Boetius, and in the succeeding stanzas he com-

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Dunbar, Thistle and Rose st. 11:

'The purpour sone, with tendir bemys reid,
In orient bricht as angell did appeir,
Throw goldin skyis putting up his heid,
Quhois gilt tressis schone so wondir cleir,
That all the world tuke confort fer and neir'.

Lydgate, Troy Book, lib. 3, cap. 25:

'And eke vntrussed her heyre abrode gan sprede,
Lyke gold wyre forrent and all to-torne.'

[1] Hoccleve, De regimine Principum, Introduction:

'Musyng upone the restles besynesse
The whiche this troubly world hath ay on honde,
That other thyng than fruyte of bitternesse
Ne yildeth not, as I kan understonde,
At Chestres Inne right fast by the stronde,
As I lay in my bedde upon a night,
Thought me bireft of slepe the force and myght.'

[2] In citing Chaucer I have made no distinction between the genuine and doubtful works, because, in the present state of the question, it was difficult to draw the line between them; and so, for the sake of

pares his condition with that of the imprisoned philosopher in a skilful and pleasing manner. The euphemistical way in which Boetius' fate is here spoken of is worth remarking; see for instance st. 6, but especially st. 3: 'And from estate by fortune *a quhile* foringit was, to povert in exile'. Not a word hints of the philosopher's tragic end; on the contrary, his condition is represented as similar to the poet's own. The fundamental thought of Boetius' work is: 'For in alle aduersitees of fortune þe most vnsely kynde of contrariouse fortune is to han ben weleful' (Chaucer's Translation p. 39, ed. Morris). Similar is the thought which forms the basis of Chaucer's Troylus: 'In lovynge how hise aventures fellen from wo to wele, and after out of joye' (Tr. and Cr. I, 1). King James on the contrary wishes to represent:

> 'In tender zouth how sche (Fortune) was first my fo,
> And eft my frende, and how I gat recure
> Of my distresse.'

See also VI, 11.

But it is easy to understand how he came to make use of a certain similarity of situation, in order to introduce Boetius into his work, an author universally reverenced and referred to in the middle ages. But if he borrowed from the latter, it was done indirectly, and that too through Chaucer; for the discussion in the 4th canto concerning free will and necessity is rather to be referred to the well known passage in Chaucer's Troylus than to Boetius. In the present passage also no imitation of the Roman author is discernible.

K. Q. I, 9:

> 'For sothe it is, that, on her tolter quhele
> Every wight clevereth in his stage,
> And failyng foting oft quhen hir lest rele
> Sum vp, sum doun, is non estate nor age
> Ensured more, the Prynce than the page.'[1]

In another part of the King's Quair (V, 11 ff.) Fortune's wheel is described even more at length. It would be easy to produce a number of very similar passages from Chaucer's works,

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consistency, the spurious poems, 'Flower and Leaf', and 'Complaint of the Black Knight' are cited with the rest.

[1] Lyndsay, Testament of the Papyngo 411:

> 'And sparis nocht the prince more than the page'.

but as enough such are also to be found in other poets, only the following is here cited:

Knightes Tale 67:

'Thanked be Fortune and hire false wheel,
That noon estat assureth to ben weel.'

K. Q. I, 15:

'Thus stant thy confort in unsekernesse,
And wantis it that suld the reule and gye,
Ryght as the schip that sailith stereless
Vpon the rock most to harmes hye,
For lak of that suld bene her supplye;
So standis thou here in this warldis rage,
And wantis that suld gyde all thy viage.'

Tr. and Cr. I, 60:

'Thus possed to and fro
All stierless withinne a boot am I
Amyd the see, betwexen windes two,
That in contrarie standen ever mo.'[1]

K. Q. I, 17:

'With doubtfull hert, amang the rokkis blake
My feble bote full fast to stere and rowe,
Helpless alone the wynter nyght I wake,
To wayte the wynd that furthward suld me throwe.
O empti saile! quhare is the wynd suld blowe
Me to the port quhare gyneth all my game?
Help, Calyope, and wynd, in Marie name!'

Tr. and Cr. II, 1:

'Out of thise blake wawes for to saylle,
O wynde, o wynde, the weder gynneth to clere;
For in this see the boot hath swiche travaylle
Of my connynge, that unnethe I it stere.'[2]

Queen Anelida and False Arcyte 15:

'Be favorable eke thou Polymnya
. . . . . .
And do that I my shippe to haven wynne.'

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[1] Petrarca, Rime:

'Fra si contrarj venti in frale barca
Mi trovo in alto mar senza governo etc.'

[2] Dante, Purg. 1 ff.
Petrarca, Rime:

'Passa la nave mia colma d'oblio
Per aspro mare a mezza notte il verno etc.'

Tr. and Cr. Proem lib. III, 7:

'Caliope, thi vois be now presente,
For is now nede; sestow nought my distresse.'

K. Q. I, 18:

'The rokkis clepe I the prolixitee
Of doubtfulness that doith my wittis pall,
The lak of wynd is the difficultee
In enditing of this lytill trety small:
The bote I clepe the mater hole of all,
My wit vnto the saile that now I wynd
To seke conyng, though I bot lytill fynd.'

Tr. and Cr., Proem lib. II, 1:

'This see clepe I the tempestous matere
Of desespeyre.'

K. Q. I, 19:

'At my begyning first I clepe and call
To ȝou Clio, and to ȝou Polyme
With Terpsichore, goddis and sistris all
In nowmer IX. as bokis specifye,
In this processe my wilsum wittis gye,
And with ȝour bryght lanternis wele convoye
My pen to write my turment and my joye.'

Tr. and Cr., Proem lib. II, 2:

'O lady myn, that called art Cleo,
Thow be my spede fro this forth and my muse
To ryme wel, this book tyl I have do.'

Court of Love 19:

'Callyope, thowe sister wise and sly,
And thowe, Mynerva, guyde me with thy grace,
. . . . . .
And the, Melpomene, I calle anone,
Of ignoraunce the miste to chace away.'

Assembly of Foules 113:

'Cytherea, thou blysful lady swete!
. . . . . .
Be thou my helpe in this, for thou maist best!
As wisly as I sawe the northe northe west,
When I beganne my swevene for to write,
So yeve me myght to ryme and to endyte.'

House of Fame III, 1:

'O God of science and of lyght,
Apollo, thurgh thy grete myght
This lytel laste boke thou gye!'

Several of the above passages may be traced to Dante; for instance Par. I, 13:

'O buono Apollo, all' ultimo lavoro
Fammi del tuo valor si fatto vaso,
Come dimandi a dar l'amato alloro.'

and Inf. II, 7:

'O muse, o alto ingegno, or m' aiutate;
O mente, che scrivesti ciò ch' io vidi,
Qui si parrà la tua nobilitate.'

But that our poet borrowed here directly from Dante is not to be thought of, as is clear from the examples quoted. The following similar passages in Chaucer are to be compared with stanza 19 of the King's Quair, cited above: Tr. and Cr. I, 1, House of Fame II, 10, Quene Anelyda and False Arcyte 1, Complaint of the Black Knight 176. In Tr. and Cr. V, 61 Troylus says of Cryseyde: 'That cause is of my tormente and my joye'. Lyndsay (Monarchie 216) declares himself against such appeals, perhaps with the King's Quair in mind, but certainly with reference to Chaucer:

'Withoute ony vaine inuocatioun
To Minuerua or to Melpominee:
Nor ȝitt wyll I mak supplicatioun
For help to Cleo nor Caliopee:
Sick marde Musis may mak me no supplee.
Proserpyne I refuse, and Apollo,
And rycht so Ewterp, Jupiter and Juno,
Quhilkis bene to plesand Poetis conforting.'

But in Lyndsay's Historie of Squyer Meldrum occurs the following passage, I, 27:

'With help of Cleo, I intend,
Sa Minerue wald me Sapience send,
Ane Nobill Squyer to discryfe.'

K. Q. II, 1:

'In vere that full of vertu is and gude,
Quhen nature first begyneth hir enprise,
That quhilum was be cruel frost and flude,
And schouris scharp opprest in mony wise,
And Cynthius gyneth to aryse
Heigh in the est, a morrowe soft and suete,
Vpward his course to drive in Ariete.

Passit bot mydday foure greis evin
Of lenth and brede, his angel wingis bryght

He spred vpon the ground doun fro the hevin,
That for gladnesse and freschnesse[1] of the sight,
And with the tiklyng of his hete and light
The tender flouris opynit thame and sprad,
And in thair nature thankit him for glad.'

Warton, whose judgment of the King's Quair is rather frosty, quotes this passage as the most worthy of note. Parallels to the first stanza are to be found in Chaucer, but none are cited here, because a plain case of borrowing is not easy to establish. Nearly every longer poem of the time has a similar introduction, not even excepting Barbour (p. 89 ed. Jamieson). The second of the above stanzas, however, which must here be considered in detail, proves that King James used Chaucer for his model in this passage.

K. Q. II, 2:

It is not at once apparent what is meant here by the 'foure greis'. The author can not have intended to say that the warmth of the sun is first felt at the moment when it stands just four degrees, i. e. 15 minutes, above the horizon. On the other hand, for a writer of that period to weave unmeaning astronomical details into a poetical description, would be nothing surprising. In this case, however, the introduction of the four degrees is due to another cause. In the Squyeres Tale Pt. II, 38 ff. occur the following words:

'Up ryseth fresshe Canace hir selve,
As rody and bright as is the yonge sonne
That in the ram is ten degrees ironne;
Non heigher was he, whan sche redy was.'

Skeat, in his edition of Chaucer's Treatise on the Astrolabe, London 1872, p. LVIII, remarks upon the above passage: 'I suppose *ten* is due to some eccentricity of the scribe of the Harleian Ms. Tyrwhitt has 'foure degrees'; which can no doubt be supported by Ms. authority. . . . 'Non heigher was he', in l. 41, means that the sun was only four degrees above the horizon'. He refers further to l. 47:

'The vapour, which that of the erthe glod,
Maketh the sonne seme rody and brood.'

which makes the reading 'foure degrees' still more probable.

[1] The Ms. has here on the border of the page 'comfort', and this word has displaced 'freschnesse' in the printed editions.

We have here therefore a description of one of the first days in spring, in which the moment when the morning sun stands 4 degrees above the horizon is emphasized as beautiful (cf. l. 49—52). The fact that Chaucer is imitated is clear; the reason of the imitation is shown in the following.

At the period which Chaucer fixed in imagination for the execution of the pilgrimage to Canterbury, the sun entered the sign of the Ram on the 12th of March (see Astrolabe II, 1). In Sq. Ta. II, 40 the sun is imagined in the 4th degree of this sign; this would be March 15th (Skeat, in the Astrolabe, p. LVI). If we now turn to our passage in the King's Quair, and ask ourselves what the expression *'four greis evin of lenth and brede'* means, it will be plain that King James has the double motion of the sun in mind, his apparent motion round the earth, and his progress along the ecliptic. Our author wishes to designate a day, as well as an hour. The words *'passit bot mydday'* do not indeed suit this explanation, as they can only be referred to the hour; but it is only be necessary to examine the passage in Chaucer more closely, in order to comprehend that an imitator, little acquainted with astronomy (parallel passages for all astronomical references in the King's Quair are to be found in Chaucer), could make such a use of the latter's words. Our poet does not intend to say that the degrees on the ecliptic advanced towards midday at the same rate as the hour degrees; the passage means that the sun was four degrees above the horizon, and had advanced the same day four degrees in the sign of the Ram. His expression is very awkward, but there are several instances in the King's Quair where descriptions of Gower and Chaucer have been much curtailed, in order to gain a smooth verse. The striking expression was chosen, partly to display astronomical knowledge, partly to designate the beginning of spring. The Ides of March fall on the 15th of the month; and that this period was familiar to our author is shown by two references to the Calends (II, 15 and VI, 5), both passages being imitated from Chaucer. See also The Squyeres Tale I, 39 ff.:

'The last Idus of March, after the yeer;
Phebus the Sonne ful joly was and cleer,
For he was neigh his exaltacioun
In Martez face, and in his mansioun
In Aries, the colerik, the hote signe.'

By 'the last Idus of March' is here meant the day on which the Ides fall (Skeat, p. LVI). See also King's Quair II, 1:

'Quhen nature first begyneth hir enprise
. . . . . .
And Cynthius gyneth to aryse
. . . . . .
Upward his course to drive in Ariete.'

The above discussion explains sufficiently why King James, in a general description of spring, particularly mentions a point of time to the minute. He has the beautiful description in the Squyeres Tale distinctly in mind, while beginning his own narrative. The two following stanzas (II, 3 and 4) might at first sight make it appear as though our author's object in stanzas 1 and 2 had been not so much to imitate Chaucer as to indicate the day and hour of his departure from Scotland. They are as follows:

'Not fere passit the state of innocence
Bot nere about the nowmer of ȝeiris thre,
Were it causit throu hevinly influence
Of Goddis will, or other casualtee.
Can I not say, bot out of my contree,
By thair avise that had of me the cure,
Be see to pas, tuke I my aventure.

Purvait of all that was us necessarye,
With wynd at will, up airely by the morowe,
Streight unto schip no longere wold we tarye,
The way we tuke the tyme I tald to forowe,
With mony fare wele, and Sanct John to borowe,
Of falowe and frende, and thus with one assent
We pullit up saile and furth our wayis went.'

I have not been able to ascertain whether the date of the event referred to is known, but in any case stanzas 1 and 2 cannot be brought into so close connection with what follows. The expression 'up airely by the morowe' would sound very tame, had the hour and minute of his departure just been stated. Secondly, the ship in which the young prince sailed for France was captured April 12th by an English ship near Flamborough Head. This point is only about 40 miles distant from the Bass Rock, where he embarked, so that the journey must have been begun in April. K. Q. II, 4: 'The way we tuke the tyme I tald to forowe' can therefore only be referred to the 3rd stanza.

It is therefore entirely clear that the first two stanzas of the 2nd canto contain only a general poetical introduction to the narrative, and that Chaucer is directly imitated in them.

K. Q. II, 6:

'Quhare as in strayte ward and in strong prison
So fere forth of my lyf the hevy lyne,
Without confort in sorowe abandoune,
The secund sistere lukit hath to tuyne
Nere by the space of zeris twice nyne.'

Tr. and Cr. V, 1:

'And Troilus shal dwellen forth in pyne,
Til Lachesis his thred no longer twyne.'[1]

The following passages in the King's Quair are very significant of the poet's relation to Chaucer, because the former has here attempted to give new form and contents to a scene from The Knightes Tale. The following quotations will make this clear.

Knightes Tale 175:

'This passeth yeer by yeer, and day by day,
Til it fel oones in a morwe of May
That Emelie, that fairer was to seene
Than is the lilie on hire stalkes grene,
And fresscher than the May with floures newe
For with the rose colour strof hire hewe,
I not which was the fairer of hem two —
Er it was day, as sche was wont to do,
Sche was arisen, and al redy dight;
For May wole have no sloggardye a nyght.
The sesoun priketh every gentil herte,
And maketh him out of his sleepe sterte,
And seith, 'Arys, and do thin observance'.
This maked Emelye han remembrance
To do honour to May, and for to ryse.
Iclothed was sche fressh for to devyse.
Hire yolwe heer was browdid in a tresse,
Byhynde hire back, a yerde long I gesse.
And in the gardyn at the sonne upriste
Sche walketh up and doun wher as hire liste.

[1] A very similar thought in The Testament of Love (not Chaucer's) is cited by Morley (English Writers) in another connection: 'Now that the persons that such things have caste to redresse, for wrathe of my first meddlynge, shopen me to dwel in this pynande prison, till Lachesis my threde no lenger wolde tweyne'.

Sche gadereth floures, party whyte and reede,
To make a sotil gerland for hire heede,
And as an aungel hevenly sche song.
The grete tour, that was so thikke and strong,
Which of the castel was the cheef dongeoun,
(Ther as this knightes weren in prisoun,
Of which I tolde yow, and telle schal)
Was evene joynyng to the gardeyn wal,
Ther as this Emely hadde hire pleyynge.
Bright was the sonne, and cleer that morwenynge,
And Palamon, this woful prisoner,
As was his wone, by leve of his gayler
Was risen, and romed in a chambre on heigh,
In which he al the noble cite seigh,
And eek the gardeyn, ful of braunches grene,
Ther as the fresshe Emelye the scheene
Was in hire walk, and romed up and doun,
This sorweful prisoner, this Palamon,
Gooth in the chambre romyng to and fro,
And to himself compleynyng of his woo;
That he was born, ful ofte he seyd, alas!
And so byfel, by aventure or cas,
That thurgh a wyndow thikke and many a barre
Of iren greet and squar as eny sparre,
He cast his eyen upon Emelya,
And therwithal he bleynte and cryed, a!
As that he stongen were unto the herte.
. . . . . .
'I not whethur sche be womman or goddesse;
But Venus is it, sothly as I gesse.'
And therwithal on knees adoun he fil,
And seyde: 'Venus, if it be your wil
Yow in this gardyn thus to transfigure, etc. etc.'

K. Q. II, 11:

Bewailling in my chamber thus allone,
Despeired of all joye and remedye,
Fortiret of my thought and wo begone,
And to the wyndow gan I walk in hye,
To see the warld and folk that went forbye,
As for the tyme, though I of mirthis fude
Mycht have no more, to luke it did me gude.

Now was there maid fast by the Touris wall
A gardyn faire . . . . . .
. . . . . .

And therewith kest I doun myn eye ageyne,
Quhare as I saw walkyng under the Toure,

Full secretely, new cumyn hir to pleyne,
The fairest or the freschest ȝoung floure
That ever I sawe, me thoᵗ, before that houre;
For quhich, sodayne abate, anon astert
The blude of all my body to my hert.

. . . . . .
Than gan I studye in myself and seyne:
'Ah, suete! are ȝe a wardly creature,
Or hevinly thing in likeness of nature?

Or ar ȝe god Cupidis owin princesse?
And cumyn are to louse me out of band,
Or are ȝe veray Nature the goddesse,
That have depayntit with ȝour hevinly hand
This gardyn full of flouris, as they stand?'

The above comparison of the two poems establishes the fact that Chaucer's verses were made the basis of the scene in the King's Quair. But further, the manner in which this was done is of importance. What in Chaucer was a simple, but masterly told episode, is spun out in our poem through 38 stanzas of 7 lines each, and forms a decidedly tedious narrative, even though a happy invention cannot be denied to certain parts of it. The most noteworthy variation from the Knightes Tale is the description of the lady in the King's Quair. Chaucer gives us his picture of the beautiful Emilie in a very few lines (177—183 and 190—197); King James on the contrary works up the following elaborate portrait:

K. Q. II, 27:

'Of hir array the form gif I sall write,
Toward her goldin haire and rich atyre,
In fretwise couchit with perllis quhite,
And grete balas lemyng as the fyre,
With mony ane emerant and faire saphire;
And on hir hede a chaplet fresch of hewe
Of plumys partit rede and quhite and blewe.

Full of quaking spangis brycht as gold,
Forgit of schap like to the amorettis,
So new, so fresch, so pleasant to behold,
The plumys eke like to the floure jonettis;
And other of schap like to the floure jonettis;
And above all this, there was, wele I wot,
Beautee eneuch to mak a world to dote.

About hir neck, quhite as the fayre amaille,
A gudelie cheyne of small orfeverye,
Quhare by there hang a ruby without faile,
Like to ane hert schapin verily,
That, as a spark of lowe, so wantonly
Semyt birnyng upon hir whyte[1] throte:
Now gif there was gud pertye, God it wote.

And for to walk that fresche Mayes morowe,
Ane huke she had vpon her tissew quhite,
That gudeliare had not bene sene to forowe,
As I suppose, and girt sche was alyte;
Thus halflyng lowfe for haste, to suich delyte
It was to see her ȝouth in gudelihed,
That for rudenes to speke thereof I drede.

In hir was ȝouth, beautee and humble aport,
Bountee, richesse, and womanly faiture:
God better wote than my pen can report,
Wisdom, largesse, estate, and conyng sure
In every poynt; so guydit hir mesure
In word, in deed, in schap, in contenance,
That nature mycht no more hir childe auaunce.'

The details of the above description are very similar to the following passage in The Court of Love 808:

'But how she was arrayed, yf ye me bidde,
That shall I well discover*e* you and say*e*:
A bend of gold and silke, ful fressh and gay,
With her in tresse, ibrowdered full welle,
Right smothly kempte, and shynyng every dele.

Aboute her nec a floure of fressh devise
With rubies set, that lusty were to sene;
And she in gowne was, light and sommerwise,
Shapen full wele, the coloure was of grene,
With awreat seint aboute her sides clene,
With dyvers stones, precious and riche:
Thus was she raied, yit saugh I never her liche.'

As we have seen, the scene in the Knightes Tale must be considered the basis of that in the King's Quair. It was a happy thought in our poet to choose the lovely Emilie as his model, but he has fallen very far short of Chaucer's refreshing naturalness. The cause of this may have lain in

[1] So in the Ms.

part in the demands of the court circle of that time in point of taste. It must not be forgotten, that the lady, in whose praise the King's Quair was written, was a real personage of the highest rank, daughter of the Earl of Somerset, granddaughter of John of Gaunt. On the other hand it may be remembered that Chaucer, in his youthful poem The Boke of the Duchesse, wherein he bewails the death of the grandmother of King James' future queen, describes her person and virtues with much more naturalness and heartiness than we can boast of in the present work. It must also be acknowledged that our poet, in this and other passages, seems to accommodate himself without difficulty to the narrow circle of ideas and formalism of the court. The poem 'Christis Kirk on the Grene', would prove, if it were genuine, that James in after years attained to the happiest realism in the poetical art, but in the King's Quair his judgment is neither ripe enough nor independent enough, for him to be able to appreciate some excellencies of Chaucer's poetry.

It is not impossible that single points in the garden scene in the present work are based upon real occurrences during the poet's captivity in Windsor Castle, but that the episode as a whole is an artificial means for heightening the poetical effect, has been shown. The following passages from the latter's works are here cited to confirm the similarity of the details:

K. Q. II, 11:

'Bewailling in my chamber thus allone.'

Tr. and Cr. I, 79:

'Bewayllynge in his chaumber thus allone.'

K. Q. II, 12:

'Now was there maid fast by the Touris wall
A gardyn faire, and in the corneris set
Ane herbere grene, with wandis long and small
Railit about, and so with treis set
Was all the place, and hawthorn hegis knet,
That lyf was non walking there forby,
That mycht within scarce any wight aspy.'

Flower and Leaf 64:

'And shapen was this herber, roofe and all,
As is a prety parlour; and also
The hegge as thicke as is a castle wall,
That who that list without*e* to stond or go,

Though he would all day prien to and fro,
He should*e* not see if there were any wight*e*
Within or no.'

K. Q. II, 14:

'And on the small grene twistis sat
The lytill suete nyghtingale, and song
So loud and clere the ympnis[1] consecrat
Of luvis use, now soft now lowd among,
That all the gardynis and the wallis rong
Ryght of thaire song, and on the copill next
Of thaire suete armony, and lo the text:

'Worschippe ȝe that loveris bene this May,
For of ȝour bliss the kalendis are begonne;
And sing with us, away winter away,
Cum sumer cum, the suete seson and sonne;
Awake, for schame![2] that have ȝour hevynis wonne,
And amourously lift up ȝour hedis all,
Thank Lufe, that list ȝou to his merci call.

'Quhen thai this song had song a littil thrawe,
Thai stent a quhile, and therewith unafraid,
As I beheld and kest myn eyen a lawe,
From beugh to beugh thay hippit and thai plaid,
And freschly in thair birdis kynd arraid
Thaire fatheris new, and fret thame in the sonne,
And thankit Lufe that had thair makis wonne.'

Cuckow and Nightingale 66:

'Ther sat I doune amonge the feire floures,
And saw the briddes crepe out of her boures,
Ther as they had rested hem al the nyght;
They were so joyful of the dayes lyght,
That they begann*e* of Mayes ben ther houres.

They coude that servise alle bye rote;
Ther was also mony a lovely note!
Somme songe loude as they had*de* pleyned,

[1] Dunbar, Golden Targe, St. 3:

'For mirth of May, with skippis and with hoppis,
The birdis sang upon the tendir croppis
With curious nottis, as Venus chapell clarkis'.

[2] Dunbar, Thistle and Rose, St. 2:

'On quhois hand a lark sang fro the splene,
'Awalk, luvaris, out of your slomering;
Se how the lusty morrow dois up spring!"

And somme in other maner voys yfeyned,
And somme al out*e* with a lowde throte.

They pruned hem, and made hem ryght gay,
And daunseden and lepten on the spray;
And evermore two and two in fere,
Ryght so as they had*de* chosen hem to-yere
In Feverere upon seynt Valentynes day.'

See also Rom. of the Rose 713—18 and other similar passages in Chaucer.

In the 15th stanza, quoted above, occurs the expression: 'For of *z*our bliss the Kalendis are begonne'; and again in VI, 5: 'Gave me in hert kalendis of confort'. Compare with these Tr. and Cr. Proem. lib. II, 1: 'But now of hope the kalendis bigynne'.

K. Q. II, 17:

'Quhat love[1] is this, that makis birdis dote?
Quhat may this be, how cummyth it of ought?
Quhat nedith it to be so dere ybought?
It is nothing, trowe I, bot feynit chere,
And that one list to counterfeten chere.

Eft wold I think, o lord, quhat may this be,
That lufe is of so noble mycht and kynde,
Lufing his folk? and suich prosperitee
Is it of him as we in bukis fynd?
May he oure hertis setten and vnbynd?
Hath he vpon our hertis suich maistrye?
Or all this is bot feynit fantasye.'

Tr. and Cr. I, 58:

'If no love is, o God, what fele I so?
And if love is, what thinge and whiche is he?[2]
If love be gode, from whennes comth my wo?'

Among a number of similar passages, as for instance Rom. of the Rose 877—884, the following are perhaps the most applicable

Knightes Tale 927:

'The god of love, a! benedicite,
How mighty and how gret a lord is he!

[1] The Ms. has here 'lyf'.

[2] Petrarca, Rime:
'S' Amor non è, che dunque è quel, ch' io sento?
Ma s' egli è Amor, per Dio, che cosa, e quale?'

Agayns his might ther gayneth non obstacle,
He may be cleped a god of his miracle;
For he can maken at his owen gyse
Of every herte, as him luste devyse.'

Cuckow and Nightingale 1:

'The god of love, ah! benedicite,
How myghty and how grete a lorde is he!
For he can make of lowe hertys hie,
And highe hertes low, and like for to die,
And harde hertis he can make free.

And he can make, within a lytel stounde,
Of seke folke ful fresh, hool and sounde,
And of hoole folke he can make seke;
He can bynde, and wel unbynden eke,
What he wole have bounden or unbounde.'

K. Q. II, 26:

'So ferre I fallyng into lufis dance;'

and again IV, 13:

'the dance of lyfe.'

Court of Love 586:

'And falsly now thay foten loves daunce.'

Tr. and Cr. II, 158:

'How ferforth be ye put in loves daunce.'

House of Fame II, 131:

'Although thou maiste goo in the daunce
Of hem that hym (i. e. Love) lyst not avaunce.'

K. Q. II, 31 (cited above. Compare also the passage there given from The Court of Love).

Man of Lawes Tale 64:

'In hire is hye bewte, withoute pryde,
Yowthe, withoute grefhed or folye;
To alle here werkes vertu is hire gyde;
Humblesse hath slayne in hir tyrrannye;
Sche is myrour of alle curtesye,
Hir herte is verrey chambre of holynesse,
Hir hond mynistre of fredom and almesse.'

Complaint of the Black Knight 498:

'For bounte, beaute, shappe, and semelyhed,
Prudence, witte, passyngly fairenesse,
Benigne port, glad chere, with loulyhed,
Of womanhede ryght plenteous largesse,
Nature in her fully did empresse,
Whan she her wroght.'

K. Q. II, 37:

'And bid tham mend in the XX^{ti} deuil way.'

This expression occurs in Chaucer's Prol. of the Chanounes Yeman 227, Mylleres Tale 527, Reeves Tale 337; also 'a (or 'on') devel way' in the Mylleres Prol. 26, Sompnoures Tale 542. It must however have been an ordinary form of speech, for I have noticed it further in Lydgate's Storie of Thebes 356^{b}, and Seuyn Sages 2298. Two other examples are given in Wülcker's Altengl. Lesebuch II. Th. 271, v. 162.

K. Q. II, 46:

'Our lyf, our lust, our governoure, our quene.'

House of Fame I, 258:

'Hyr lyfe, hir love, hir luste, hir lorde.'

K. Q. II, 48:

'Hir faire fresch face, as quhite as any snawe.'

Rom. of the Rose 557:

'Hir throte also white of hewe,
As snawe on braunche snawed newe.'

K. Q. II, 52:

'So sore thus sighit I with myself allone,
That turnyt is my strength in febilnesse,
My wele in wo, my frendis all in fone,
My lyf in deth, my lycht in dirkness,
My hope in feere, in dout my sekirnesse.'

Boke of the Duchesse 602:

'My wele is woo,
My goode ys harme, and evermoo
In wrathe ys turned my pleyinge,
And my delyte into sorwynge;
Myn hele ys turned into sekenesse,
In drede ys all my sykernesse;
To derke ys turned al my lyghte,
My wytte ys foly, my daye ys nyghte.'

K. Q. II, 53:

'The long day thus gan I prye and poure,
Till Phebus endit had his bemes brycht,
And bad go farewele every lef and floure,
This is to say, approch gan the nycht.
And Esperus his lampis gan to light,
Quhen in the wyndow, still as any stone,
I bade at lenth, and kneling maid my mone.

The Frankeleynes Tale 288:

'Til that the brighte sonne had lost his hewe,
For thorisonte had raft the sonne his light,
(This is as moche to say as it was night);
. . . . . .
Up to the hevene his handes gan he holde,
And on his knees bare he sette him doun,
And in his ravynge sayd his orisoun.'

K. Q. III, 2:

'And hastily, by bothe the armes tueyne,
I was araisit vp into the aire,
Clippit in a cloude of cristall clere and faire.
Ascending vpward ay fro spere to spere,
Through aire and watere and the hote fyre[1],
Till that I come vnto the circle clere
Off signifere, quhare fair brycht and schere
The signis schone, and in the glad empire
Off blisful Venus ane cryit now,
So sodaynly, almost I wist not how.'

House of Fame II, 35:

'Me, fleynge, in a swappe he hente,
And with hys sours ayene up wente;
Me caryinge in his clawes starke,
As lyghtly as I were a larke,
How high, I cannot telle yow,
For I came up, Y nyste how.'

K. Q. III, 4:

'. . . and I was anon inbrought
Within a chamber, large rowm and faire,
And there I fand of people grete repaire.'

Court of Love 218:

'Thise wordes seid, she caught me by the lap,
And led*de* me furth intill a temple round,
Both large and wyde.
. . . . . .
And eft agayn I loked and beheld,
Seyng full sundry peple in the place.

K. Q. III, 8:

'There saw I stand in capis wyde and lang
A full grete nowmer.'

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[1] Dante, Purg. IX, 30:
'E me rapisse suso infino al foco'.

Court of Love 243:

'In sondry clothing, mantil-wise full wide,
They were arrayed.'

K. Q. III, 15:

And eftir this vpon ȝone stage doun,
Tho that thou seis stand in capis wyde,
ȝone were quhilum folk of religion,
That from the warld thaire governance did hide,
And frely servit lufe on every syde
In secrete with thaire bodyis and thaire gudis,
And lo! quhy so, thai hingen doun thaire hudis.'

Court of Love 253:

'Ye than, quod I, whate done thise prestes here,
Nonnes and hermytes, freres, and alle thoo
That sit in white, in russet, and in grene?
Forsoth, quod she, thay waylen of here woo.'

K. Q. III, 17:

'Sum bene of thame that haldin were full lawe,
And take by frendis, nothing thay to wyte,
In ȝouth from lufe, into the cloistere quite,
And for that cause are cummyn recounsilit
On thame to pleyne that so thame had begilit.'

Court of Love 1102:

'And eke the nonnes with vaile and wymple plight,
Here thought is, thei ben in confusion:
'Alas" thay sayn, 'we fayne perfeccion,
In clothes wide, and lake oure libertie;
But all the synne mote on oure frendes be.
. . . . . .
Oure frendes wikke, in tender youth and grene,
Ayenst oure wille made us religious;
That is the cause we morne and waylen thus."

K. Q. III, 23:

'And in a retrete lytill of compas,
Depeyntit all with sighis wonder sad,
Not suich sighis as hertis doith manace,
Bot suich as dooth lufaris to be glad,
Fond I Venus vpon hir bed, that had
A mantill cast ouer hir schuldris quhite:
Thus clothit was the goddesse of delyte.'

Assembly of Foules 260:

'And in a prevy corner, in disporte,
Fond I Venus and hir porter Rychesse.
. . . . . .
And on a bed of golde she lay to reste.'

Knightes Tale 1060:

'Furst in the temple of Venus thou may se
Wrought in the wal, ful pitous to byholde,
The broken slepes, and the sykes colde;
The sacred teeres, and the waymentyng;
The fuyry strokes of the desiryng,
That loves servauntz in this lyf enduren.'

The comparison of these passages shows that King James in this case criticizes the model he uses, for the significance of the 'sighis wonder sad' is quite different from that in Chaucer. K. Q. III, 43 (Venus is speaking of those who have scorned her laws):

'An for, quoth sche, the angir and the smert
Of thair vnkyndenesse dooth me constreyne
My femynyne and wofull tender hert,
That than I wepe and to a token pleyne,
As of my teris cummyth all this reyne,
That ȝe se on the ground so fast yvete
Fro day to day, my turment is to grete.'[1]

L'Envoy de Chaucer a Scopan 1:

Tobroken been the statutes hye in hevene,
That creat weren eternaly to dure,
Syth that I see the bryghte goddis sevene
Mowe wepe and wayle, and passioun endure,
As may in erthe a mortale creature.
. . . . . .
By worde eterne whilome was yshape,
That fro the fyfte sercle in no manere
Ne myght a drope of teeres doun eschape;
But now so wepith Venus in hir spere,
That with hir teeres she wol drenche us here.'

Tr. and Cr. IV, 117 (Cryseyde speaks):

'I trowe iwis from heven teres reyne,
For pite of myn aspre and cruel peyne.'

Knightes Tale 1805:

'What can now fayre Venus doon above?
What seith sche now? what doth this queen of love?

[1] Lydgate, Troy Book, lib. III, cap. 24:

'Whan Aurora the syluer droppes shene,
Her teares shad vpon the freshe grene;
Complaynyng aye in weping and in sorow
Her chyldrens death euery somer morowe.'

But wepeth so, for wantyng of hire wille,
Til that hire teeres in the lystes fille.'

K. Q. IV, 9:

'Be trewe, and meke, and stedfast in thy thought,
And diligent her merci to procure,
Not onely in thy word, for word is nought,
Bot gif thy werk and all thy besy cure
Accord thereto, and vtrid be mesure,
The place, the houre, the maner, and the wise,
Gife mercy sall admitten thy servise.

All thing has tyme, thus says Ecclesiaste;
And wele is him that his tyme will abit:
Abyde thy tyme: for he that can bot haste
Can not of hap, the wise man it writ;
And oft gud fortune flourith with gude wit.'

Tr. and Cr. I, 137:

'Now looke that atempree be thi brydel,
And for the beste ay suffre to the tyde,
Or elles alle oure labour is on ydel;
He hasteth wele, that wysly kan abyde;
Be diligent and trewe, and ay wele hyde,
Be lusti, fre, persevere in thi servise,
And al is wele if thow wyrke in this wise.'

Tr. and Cr. IV, 227:

'And thynketh wel, that somtyme it is wit
To spende a tyme, a tyme for to wynne.'

The Clerkes Prologe 6:

'But Salomon saith, every thing hath tyme.'

K. Q. IV, 11:

'Bot there be mony of so brukill sort,
That feynis treuth in lufe for a quhile,
And setten all thaire wittis and disport
The sely innocent woman to begyle.'

A Praise of Women 64:

'Thus wol ye playne, thogh ye nothyng smerte,
These innocent creatures for to begyle.'

A Praise of Women 88:

'For it is al through our false lore,
That day and night we payne us evermore
With many an othe these women to begyle
With false tales, and many a wicked wyle.'

A Praise of Women 127:

'Lo whiche a paynted processe can ye make,
These harmlesse creatures for to begyle!'

K. Q. IV, 14:

'So hard it is to trusten now on dayes
The warld, it is so double and inconstant,
Off quhich the suth is hid be mony assayes;
More pitee is.'

Ballade sent to King Richard 1:

'Sometyme the worlde was so stedfast and stable,
That mannes worde was holde obligacioun;
And now hyt is so fals and disceyvable,
That worde and dede, as in conclusyoun,
Ys lyke noothyng.'

K. Q. IV, 22:

'For suth it is that all ȝe[1] creatures,
Quhich vnder us beneth have ȝour dwellyng,
Ressauen diuersely ȝour auenturis,
Of quhich the cure and principal melling
Apperit is withoutin repellyng
Onely to hir that has the cuttis two
In hand, both of ȝour wele and of ȝour wo.

And how so be that sum clerkis trete
That all ȝor chance causit is tofore
Heigh in the hevin, by quhois effectis grete
ȝe movit are to wrething les or more,
Quhare in the warld, thus calling that therefore
Fortune, and so that the diversitee
Off thaire werking suld cause necessitee.

Bot othir clerkis halden that the man
Has in himself the chose and libertee
To cause his awin fortune, how or quhan
That him best lest, and no necessitee
Was in the hevin at his nativitee;
Bot ȝit the thingis happin in qmune
Efter purpose, so cleping thame fortune.

And quhare a persone has tofore knawing
Off it that is to fall purposely,
Lo fortune if bot wayke in such a thing

[1] The Ms. had here originally 'the', which was then partially erased, and 'ȝe' set in its place.

Thou may wele wit and here ensample quhy,
To God it is the first cause onely
Of every thing; there may no fortune fall,
And quhy? for he foreknawin is of all.

And therefore thus I say to this sentence,
Fortune is most and strangest euermore,
Quhare leste foreknawing or intelligence
Is in the man, and, sone, of wit or lore
Sen thou art wayke and feble, lo, therefore
The more thou art in dangere, and qmune
With hir that clerkis clepen so Fortune.'

The comparison of this passage with Chaucer's Tr. and Cr. IV, 136 ff. reveals a certain similarity, but less in the details than in the disposition of the whole. Our poet has already in the previous canto seized the opportunity of bringing in situations and discussions much in favor at that time; for instance the reference to Boetius, the episode in the temple of Venus, and other details. He here in the same way discusses the question of predestination in distinct connection with Chaucer's Troylus, and through Chaucer with Boetius, lib. V, prosa 3 etc. The question is here nevertheless independently and skilfully handled. Chaucer's object, in the passage mentioned, is to deduce a tragical turn in the narrative directly from a decree of fate. Our poet has nothing so serious in view, but simply wishes to introduce skilfully his visit to the goddess Fortune, at whose hands he awaits a favorable result to his wooing. The question of free will is therefore only lightly touched, and that too in a tone entirely different from Chaucer's, while the matter of most importance in our author's case, the predominance of Fortune in human affairs, is emphasized. Especially the 26th stanza shows original handling, and sound, practical sense. Chaucer's attitude towards the question of predestination is in his other works sometimes quite different from that indicated in his Troylus. In one case he humourously declines discussing the question (Nonne Prestes Tale 413 ff.). At one time he is critical and objective, at another he leans towards fatalism. The following passages may be especially compared with the King's Quair.

With the 22nd stanza compare Tr. and Cr. V, 1:

'Aprochen gan the fatel destyne,
That Joves hath in dispossisioun,

And to yow, angry Parcas, sustren thre,
Comitteth to don execucioune;
For whiche Criseyde most out of the towne,
And Troilus shal dwellen forth in pyne,
Til Lachesis his thred no longer twyne.'

Ten Brink (Chaucer Studien) refers to this passage as of importance for proving Chaucer's fatalism. See also K. Q. II, 6.

Tr. and Cr. IV, 135:

'But natheles, allas! whom shal I leve?
For ther ben grete clerkes many oone,
That destyne thorwgh argumentez preve;
And som men seyn that nedely ther is noon,
But that fre choys is yeven us everichon;
O waylaway! so sleighe ern clerkes olde,
That I nat whos opinion I may holde.'

See also Nonne Prestes Tale 413 ff.

With the 25th stanza compare the following

Tr. and Cr. IV, 142:

'But now nenforce I me nat in shewynge
How the ordre of causes stant; but wel woot I
That it bihoveth that the bifallynge
Of thynges wiste bifor certeinly
Be necessarie.'

Tr. and Cr. IV, 150:

'And over al this, yet seye I moore herto,
That right as whan I woot there is o thynge,
Ywis, that thynge mot nedfully be so;
Ek right as whan I woote a thynge comynge,
So mot it come; and thus the bifallynge
Of thynges that ben wiste bifore the tyde,
They mowe not ben eschued on no syde.'

With the 26th stanza compare the following

Knightes Tale 805:

'The destine, mynistre general,
That executeth in the world overal
The purveans, that God hath seye byforn;
So strong it is, that, they the world had*de* sworn
The contrary of a thing by ye or nay,
Yet som tyme it schal falle upon a day
That falleth nought eft in a thousend yeere.'

Tr. and Cr. III, 82:

'But o Fortune, executrice of wierdes!
O influences of this hevenes hye!

Soth is, that, under God, ye ben oure hierdes,
Though to us bestes ben the causes wrye.'

Cf. also Tr. and Cr. V, 222 and Ballade de visage sauns peynture 65.[1]

K. Q. IV, 26:

'Sen thou art wayke and feble, lo, therefore
The more thou art in dangere, and qmune
With hir, that clerkis clepen so Fortune.
. . . . . .
Pray fortune help; for suich vnlikely thing
Full oft about sche sodeynly dooth bring.'

Tr. and Cr. I, 121:

'Wostow nat wel that Fortune is comune
To every maner wyght, in some degre?'

Tr. and Cr. I, 122:

'What wostow if hire mutabilite,
Ryght as thi selven list, wol don by the?
Or that she be nought fer fro thin helpynge?
Paraunter thow hast cause for to synge.'

K. Q. V, 1:

'Quhare in a lusty plane tuke I my way,
Endlang a ruer, plesand to behold,
Embroudin all with fresche flouris gay,
Quhare throu the grauel brycht as ony gold
The cristal water ran so clere and cold,
That in myn ere maid contynualy
A maner soun mellit with armony:
That full of lytill fischis by the brym,
Now here now there, with bakkis blewe as lede,
Lap and playit, and in a rout can swym
So prattily, and dressit thame to sprede
Thaire curall fynis as the ruby rede,
That in the sonne on thaire scalis brycht
As gesserant ay glitterit in my sight.'

Assembly of Foules 183:

'A gardyn sawh I ful of blossomed bowis,
Upon a ryver, in a grene mede,

[1] By the expression 'other clerkis' in the 24th stanza, above cited, Gower is perhaps meant in part. Cf. Conf. Amant. I, 21: 'For man is cause of that shal falle', and I, 22:

'The man is overal
His owne cause of wele and wo.
That we fortune clepe so
Out of the man him selfe it groweth.'

There as swetnes evermor ynowh is,
With floures white, blew, yelow and rede,
And colde welle stremes, nothinge dede,
And swymmynge ful of smale fisshes lyghte,
With fynnes rede, and scales sylver bryghte.'

Cuckow and Nightingale 81:

'And the ryver that then I sat upon,
Hit made suche a noyse as hit ther ron,
Acordaunt to the foules ermonye,
Me thoght hit was the beste melodye
That myghte be herd of eny lyvyng man.'

K. Q. V, 3:

'And by this ilke ryuer syde alawe
Ane hyeway fand I like to bene,
On quhich on euery syde a longe rawe
Off trees saw I full of levis grene,
That full of fruyte delitable were to sene;
And also, as it come vnto my mynd,
Of bestis sawe I mony diuerse kynd.

The lyon king and his fere lyonesse,
The pantere like vnto the smaragdyne,
The lytill squerell full of besynesse,
The slawe asse, the druggare beste of pyne,
The nyce ape, the werely porpapyne,
The percyng lynx, the lufare vnicorn,
That voidis venym with his euore horne.

There saw I dresse him, new out of hant,
The fere tigere full of felony,
The dromydar, the stander oliphant,
The wyly fox, the wedouis inemye,
The clymbare gayte, the elk for alblastrye.
The herknere bore, the holsum grey for hortis,
The haire also, that oft gooth to the hortis.

The bugill draware by his hornis grete,
The martrik sable, the foynzee, and mony mo,
The chalk quhite ermyn tippit as the jete,
The riall hert, the conyng and the ro,
The wolf, that of the murthir not say ho,
The lesty beuer, and the ravin bare,
For chamelot the camel full of hare.

With many ane othir beste diverse and strange,
That cummyth not as now vnto my mynd.'

Assembly of Foules 190:

'On every bowgh the briddes herde I synge,
With voys of aungel in her armony,
That besyed hem her briddes forthe to brynge;
The lytel conyes to her play gunnen hye;
And further abouten I gan espye
The dredful roo, the buk, the hert, and hynde,
Squerels and bestis smale, of gentil kynde.'

This passage, especially in connection with l. 183—189 above quoted, establishes the direct dependance of this part of the King's Quair upon the Assembly of Foules. But a further comparison with the two previous stanzas of the latter poem throws an interesting light upon our author's treatment of his model.

Assembly of Foules 172:

'For over al, where I myn eyen caste,
Weren trees claad with levys that ay shal laste,
Eche in his kynde, with coloure fressh and grene
As emerawde, that joy was for to sene.

The bylder oke, and eke the hardy asshe,
The peler elme, the cofre unto careyne,
The box pipe tree, holme to whippes lasshe,
The saylynge firre, the cipresse deth to pleyne,
The sheter ewe, the aspe for shaftes pleyne,
The olyve of pes, and eke the drunken vyne,
The victor palme, the laurere, to, devyne.'

The characteristic feature of every tree is pithily and forcibly given in Chaucer's verses, and several epithets are of great beauty. King James, with praiseworthy effort, gives little more than a dry enumeration of animals, and his characterization, although sometimes apt, is mostly weak. Some of his epithets are nevertheless worthy of being compared with Chaucer's; 'the lytill squerell full of besynesse' is a pretty pendant to Chaucer's 'the lytel conyes to her pley gunnen hye'; 'the herknere bore', and 'the bugill draware' as epithet of the stag, are also deserving of mention; 'the wolf, that of the murthir not say ho' is a forcible and poetical picture; and finally, 'the wyly fox, the wedouis inemye' seems a plain reference to Chaucer's Nonne Prestes Tale, in which the poultry yard of the 'poure wydow somdel stope in age' is the fox's point of assault.

Before leaving the present passage, it remains to cite a similar description from The Complaint of the Black Knight. Even though this poem is to be ascribed to Lydgate, yet the lines in question are an imitation of Chaucer. As the passages already cited prove with certainty that our author wrote here with the Assembly of Foules as his model, there is no good reason for supposing that he owes anything to the following description. Complaint of the Black Knight l. 36:

'And by a ryver forth I gan costey,
Of water clere as berel or cristal,
Til at the last I founde a lytil wey,
Towarde a parke . . . . . .
. . . . . .

I sawe ther Daphene closed under rynde,
Grene laurer, and the holsomme pyne,
The myrre also that wepeth ever of kynde,
The cedres high, upryght as a lyne,
The philbert eke, that lowe dothe enclyne
Her bowes grene to the erthe doune,
Unto her knyght ycalled Demophoune.

There saw I eke the fressh hawthorne
In white motele, that so soote doth smelle,
Asshe, firre, and oke with many a yonge acorne,
And many a tre mo than I can telle;
And me beforne I sawe a litel welle,
That had his course, as I gan tho beholde,
Under an hille, with quyke stremes colde.

The gravel gold, the water pure as glas,
The bankys rounde, the welle environyng; etc.'

K. Q. V, 10:

'Louring sche (i. e. Fortune) was, and thus sone it would slake,
And sodeynly a maner smylyng make
And sche were glad; at one contenance
Sche held not, bot ay in variance.'[1]

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[1] Boetius (Chaucer's Translation), lib. II, p. 38: 'She (Fortune) haþ now twynkeled first vpon þe wiþ a wykked eye'.
Barbour IX, 813:

'Lo, quhat a fadyng fortoun is!
That will upon a man quhill smyle,

Rom. of the Rose 4353:

'It is of Love, as of Fortune,
That chaungeth ofte, and nyl contune;
Which whilom wole on folke smyle,
And glowmbe on hem another while.'

Boke of the Duchesse 622:

'That baggeth foule, and loketh faire,
The dispitouse debonaire;
. . . . . .
An ydole of fals portrayture
Ys she, for she wol soone varien.'

Boke of the Duchesse 632:

'. . . and ever lawghynge
With one yghe, and that other wepynge.'

K. Q. V, 17:

'Ah, goddess fortunate!
Help now my game that is in poynt to mate.'

Boke of the Duchesse 658:

'Therwith Fortune seyde, 'chek here!'
And 'mate' in the myd poynt of the chekkere.'

See further Rom. de la Rose 6704, where the original of the lines just quoted is to be found.

K. Q. VI, 1:

'O besy goste, ay flikering to and fro,
That never art in quiet nor in rest,
Til thou cum to that place that thou cam fro,
Quhich is thy first and verray proper nest;
From day to day so sore artow drest,
That with thy flesche ay walking art in trouble,
And sleping eke of pyne, so hast thou double.'

Tr. and Cr. IV, 40:

'O verrey goost, that errest to and fro!
Whi nyltow flen out of the wofulleste
Body that evere myght on grounde go?

And prik on hym syne a nothyr quhill.
In na tym stable can scho stand.'

Rob. Henryson, Test. of faire Creseide 223 (said here of Venus):

'But in her face semid grete variaunce,
Whiles parfite truth and whiles inconstaunce.
. . . . . .
Thus variaunt she was, who list take kepe,
With one eye laugh and with the other wepe.'

O soule! lurkynge in this wo unneste!
Fle forth out myn herte, and lat it breste,
And folow alwey Criseyde, thi lady deere!
Thi right*e* place is now no longer here.'

K. Q. IV, 12:

'Beseeching vnto fair Venus abufe
For all my brethir that bene in this place,
This is to seyne yat seruandis ar to lufe,
And of his lady can no thank purchase,
His pane relesch, and sone to stand in grace,
Both to his worschip and to his first ese,
So that it hir and resoun not displese.

And eke for thame yat ar not entrit inne
The dance of lyfe, bot thidd*er*wart on way,
In gude tyme and sely to begynne:
For thame that passit bene the mony affray,
Thair prentisshed and forthirmore, I pray,
In lufe, and cunnyng ar to full plesance,
To graunt thame all, lo gude perseuerance.'

Tr. and Cr. I, 4:

'But ye lovers that bathen in gladdenesse,
If any drope of pite in yow be,
Remembreth yow on passed hevynesse,
That ye han felt, and on the adversite
Of other folk; and thenketh how that ye
Han felt that Love dorste yow displese,
Or ye han wonne hym with to grete an ese.

And byddeth ek for hem that ben despeyred
In love . . . . . .
And byddeth ek for hem that ben at ese,
That God hem graunte ay goode perseveraunce,
And sende hem myght hire loves so to plese,
That it to love be worschip and plesaunce:
For so hope I best my soule to avaunce,
To preye for hem that Loves servauntes be
And write hire wo, and lyve in cherite.'

K. Q: VI, 22:

'Go litill tretise, nakit of eloquence,
Causing simpless and pouertee to wit,
And pray the reder to have pacience
Of thy defaute, and to supporten it,
Of his gudnesse thy brukilnesse to knytt,
And his tong for to reule and to stere,
That thy defautis helit may bene here.

'Allace! and gif thou cumyst in the presence,
Quhare as of blame faynest thou wald be quite,
To here thy rude and crukit eloquens,
Quho sal be thare to pray for thy remyt?
No wicht, bot gif hir merci will admyt
The for gud will, that is thy gyd and stere,
To quham for me thou pitously requere.'

Cuckow and Nightingale 291:

'O lewde boke, with thy foule rudenesse,
Sith thou hast neyther beaute ne eloquence,
Who hath the caused or yeve the hardynesse
For to appere in my ladyes presence?
I am ful siker thou knowest hyr benivolence,
Ful agreable to alle hir obeyinge,
For of al goode she is the beste lyvynge.'

A Goodly Ballade of Chaucer 57:

'Forthe complaynt! forthe lackyng eloquence;
Forthe lytle letter of endytyng lame;
I have besought my ladyes sapyence
Of thy behalfe, to accept in game
Thyn inabylite; do thou the same.'

Cf. also Flower and Leaf 591, and Complaint of the Black Knight 674; but especially the following.

Tr. and Cr. V, 257:

'Go, litel boke, go, litel myn tragedie!
There God my maker, yet er that I dye,
So sende me myght to maken som comedye!
But, litel book, no makynge thow nenvye,
But subgit be to alle poesie,
And kysse the steppes, wheras thow seest space,
Of Virgile, Ovyde, Omer, Lucan and Stace.'

K. Q. VI, 24:

'And thus endith the fatall influence
Causit from hevyn quhare powar is comytt
Of govirnance, by the magnificence
Of him that hiest in the hevin sitt;
To quham we think that all oure hath writt,
Quho coutht it red agone syne mony a zere,
Hich in the hevynis figure circulere.'

Man of Lawes Tale 96:

'For in the sterres, clerere than is glas,
Is wryten, God woot, who-so cowthe it rede,
The deth of every man, withouten drede.'

K. Q. VI, 25:

'Vnto impnis of my maisteris dere,
Gowere and Chaucere, that on the steppis satt
Of rethorike, quhill thai were lyvand here,
Superlatiue as poetis laureate,
In moralitee and eloquence ornate,
I recommend my buk in lynis seven,
And eke thair saulis vnto the blisse of hevin.'

The Clerkes Prologe 30:

'Now God yive his soule wel good rest!
Fraunces Petrark, the laureat poete,
Highte this clerk, whos rethorique swete
Enlumynd al Ytail of poetrie.'

To sum up the results of the comparisons above made, it is evident King James used, and more or less imitated, the following poems of Chaucer: Boke of the Duchesse, Assembly of Foules, Troylus and Cryseyde, Knightes Tale, Squyeres Tale, Man of Lawes Tale; and, among the works which are either spurious or of doubtful authenticity: Court of Love, Cuckow and Nightingale, and Flower and Leaf. And, further, passages more or less similar to passages in the King's Quair occur not only in the poems of Chaucer just named, but also in: House of Fame, Frankeleynes Tale, A Praise of Women, Ballade sent to King Richard, L'envoy de Chaucer a Scogan, Complaint of the Black Knight etc. The pieces, which stand in closest connection with the King's Quair, are undoubtedly Troylus and The Knightes Tale, while others, for instance The Court of Love, are used to obtain the necessary poetical apparatus, the material for filling in. This relation to Troylus and Cryseyde is what might be expected from the similarity of situations in the two poems. Besides the Knightes Tale, our poet has used among the Canterbury Tales that of the Squyer, and in a less degree that of the Man of Law. This is again very natural, for the matter of all three pieces was much better suited to King James' purpose than that of the other Canterbury Tales. Interesting for the criticism which he evidently exercised upon Chaucer's poetry, as well as for his position towards Chaucer in general, is the constant use in the King's Quair of the pronoun '*ȝe*' in adress. I, 19 Clio and Polyhymnia are addressed singly with '*ȝe*', while we find the singular in Tr. and Cr. Proem II, 2: 'O lady myn,

that called art Cleo, thow be my spede.' II, 33 and III, 26 '*ȝe*' is used towards Venus, while in the Knightes Tale for instance (l. 1443—6) '*ye*' stands only in the formal introduction, and is immediately followed by the '*thou*' in an appeal. II, 46 the birds adress May with '*ȝe*'; IV, 28 and V, 16 Minerva and Fortuna are entitled 'Madame', and VI, 3 we even find the following: 'A! merci, Lord! quhat will ȝe do with me?' Chaucer's use of the pronoun, in the case in question, as well as in most others, is scarcely different from that of Shakspeare (cf. Abbot's Shakspearian Grammar § 231 ff.), but King James always writes the '*ȝe*' of etiquette, except that he of course lets himself be addressed with '*thou*'. Nowhere in the King's Quair is a trace of fine distinctions, such as we find for instance in the much earlier poem William of Palerne (Skeat's Ed. p. XLI ff.). Charles of Orleans, who was imprisoned in England during the years 1415—1440, might be supposed to represent the custom of the same courtly circle as our poet, but even he does not go quite so far; for instance in Harl. Ms. 682 fol. 110[a] occur the words: 'Avaunce thee, hope', although the French original (ed. Champollion-Figeac, Paris 1842, p. 250) has 'avancez vous, esperance'. On fol. 126[b] of his English poems comes the expression:

> 'But ye, swet hert, so voyde are of pite,
> That for no thyng y can yow write or say:
> The chaunge of yowre mystrust kan y not se!'

The extracts from Chaucer's works have established the fact that King James stood in a great degree under the influence of the former, when writing his poem; and, further still, that his relation to Chaucer was one of decided literary dependence. Had this dependence been more pronounced than it was, there would be small justice in awarding much praise to the poem of the young king. It is true that Chaucer's relation to literary models is more than once very intimate, but he understood how to stamp the impress of his own genius upon every thing he borrowed. A work like Troylus and Cryseyde can on the whole only gain, when compared with its direct model, the Filostrato of Boccaccio. The King's Quair on the contrary cannot stand the comparison with Chaucer; the material borrowed from the works of the latter lost much while being transferred to our poem, and was handled in a mechanical

way. Faults are especially visible in the disposition of the whole. James' talent, while quite equal to graceful lyrical expression, was not yet mature enough for him to be able to compose an ambitious poem in the style of the King's Quair with entire success. Nevertheless, the work gives abundant evidence of undeniable poetical talent, of well directed effort, and especially of true feeling for poetic form. The verses are spirited but smooth, and are rarely patched out with unnecessary words. Assonance does not occur. It is however worthy of remark, that many rhymes are to be found, in which the vocal endings *ie* (or *ye*), *y*, and *e*, are not kept apart, a fault which Chaucer strictly avoids, at least in his later productions.

It cannot be merely accident, that the greater number of the poems of Chaucer, which King James imitates, are composed in the 7 line stanza. Chaucer used this metre especially in the productions of his so called 2nd period, and returned to it in his 3rd period only when led thither by the nature of the subject matter. We have here accordingly another reason, this time determined by the form alone, why our poet prefers to imitate the poems previously named. Ten Brink (Chaucer-Studien I) says very appropriately of the 7 line stanza: 'die siebenzeilige strophe . . . . . welche so recht den schöpfungen eines der schule entwachsenen, im vollbesitz seiner kräfte stehenden, noch nicht ganz zur reife gediehenen talentes entspricht'. These words express very well the degree of poetical ability and skill, which King James evinces in the treatment of his subject as regards form, but of which he in other respects falls short. He was not able to handle the subject matter with corresponding ease and power. He has by no means passed beyond the position of scholar of his 'maister' Chaucer. Nevertheless he is without doubt the most gifted among the latter's pupils and followers, and the King's Quair must be judged as the production of a poet of genial and uncommon, even though of still unripe, talent.

As we have already seen, King James names not only Chaucer as his master, but also Gower, the latter being th first mentioned. An inquiry into the relation of our poet to Gower lies beyond the limits of the present essay, but the following remarks may be in place, as completing what has been already said. In K. Q. II, 36, in an address to the

nightingale, occurs the following reference to the well known story of Ovid, in the 6th book of the Metamorphoses:

'And eke I pray, for all the paynes grete,
That, for the love of Proigne thy sister dere,
Thou sufferit quhilom, quhen thy brestis wete
Were with the teres of thyne eyen clere
All bludy ronne, that pitee was to here
The crueltee of that vnknyghtly dede,
Quhare was fro the bereft thy maidenhede.'

Gower (Conf. Amant. II, p. 313—330) relates the same story after Ovid, and p. 317—318 occur the words:

'And he than as a leon wode
With his unhappy hondes strong
He caught her by the tresses long,
With whiche he bonde both her armes,
That was a feble dede of armes,
And to the grounde anone her cast,
And out he clippeth also fast
Her tunge with a paire of sheres.
So what with blode, and what with teres
Out of her eyen and of her mouth,
He made her faire face uncouth;
She lay swounend unto the dethe,
There was unnethes any brethe.
But yet whan he her tunge refte,
A litel part therof he lefte.
But she withall no word may soune,
But chitre and as a brid jargoune.'

The two lines in italics show plainly that our author took his reference to the story from Gower's narrative. This is confirmed by the passage in the Metamorphoses (VI, 555—560):

'Ille indignantem et nomen patris usque vocantem
Luctantemque loqui comprensam forcipe linguam
Abstulit ense fero. Radix micat ultima linguae,
Ipsa iacet, terraeque tremens inmurmurat atrae.
Utque salire solet mutilatae cauda colubrae,
Palpitat, et moriens dominae vestigia quaerit.'

In K. Q. III, 42 ff. the goddess Venus complains that mankind have ceased observing her laws, and in stanza 49 occur the words:

'Or I sall, with my fader old Saturne,
And with alhale oure hevinly alliance,
Oure glad aspectis from thame writh and turne,
That all the warld sall waile thaire gouernance.
Bid thame betyme, that thai haue repentance,

And thaire hertis hale renew my lawe,
And I my hand fro beting sall withdrawe.'

Gower, Conf. Amant. III, 351:

'Ovide eke saith, that love to performe
Stant in the hond of Venus the goddesse,
But whan she taketh counseil with Satorne
There is no grace, and in that time I gesse
Began my love.'

It may be sufficient in addition to point to the great similarity of expression between K. Q. III, 26—30 and Conf. Amant. III, 352. Gower has introduced a number of 7 line stanzas here at the end of his poem, and the correspondence of metre may have drawn our author's attention to the passage. These citations from Gower are not intended to be exhaustive. But in general it is certain that his poems exercised very little influence upon King James, compared with those of Chaucer. When the Conf. Amant. is used in the King's Quair, we find in a few lines the contents of some tale which Gower relates at great length. Such a storehouse of stories, given in the most convenient form, evidently prompted our author to give his poem a learned air, with the help of an occasional reference. His obligations towards Gower are therefore comparatively small, and concern only the subject matter.

It has already been remarked, that two other poems, ascribed to King James, but of doubtful genuineness, Christis Kirk on the Grene, and the inferior Peebles to the Play, offer no distinct points of comparison with Chaucer. This is however not the case with another smaller production, called Divine Trust, which Rogers gives in his edition as genuine. This piece betrays a great similarity to that beautiful poem, written in Chaucer's later years, and printed in the works as Good Counseil of Chaucer. Both pieces are here given for the sake of more convenient comparison.

Poetical Remains of King James I, p. 95:

'Sen throw vertew incressis dignitie,
And vertew is flour and rute of nobles ay,
Of ony wit or quhat estrait thou be,
His steppis follow, and dreid for none effray:
Eject vice, and follow treuth alway,
Lufe maist thy God, that first thy lufe began,
And for ilk inche he will the quyte ane span.

Be not ouir proude in thy prosperitie,
For as it cummis, sa will it pas away;
The tyme to compt is schort, thou may weill se,
For of grene gress sone cummis wallowit hay.
Labour in treuth, quhilk suith is of thy fay;
Traist maist in God, for he best gyde the can,
And for ilk inche he will the quyte ane span.

Sen word is thrall, and thocht is only fre,
Thou dant thy toung, that power has and may,
Thou steik thy ene fra warldis vanitie,
Refraine thy lust, and harkin quhat I say:
Graip or thou slyde, and keip furth the hie way,
Thou hald the fast upon thy God and man,
And for ilk inche he will the quyte ane span.'

Chaucer's Works VI, 295:

'Fle fro the pres, and duelle with sothfastnesse;
Suffice the thy good though hit be smale;
For horde hath hate, and clymbyng tikelnesse,
Pres hath envye, and wele is blent over alle.
Savour no more than the behove shalle;
Do wel thy self that other folke canst rede,
And trouthe the shal delyver, hit ys no drede.

Peyne the not eche croked to redresse
In trust of hire that turneth as a balle;
Grete rest stant in lytil besynesse;
Bewar also to spurne ayein an nalle;
Stryve not as doth a croke with a walle;
Daunte thy selfe that dauntest otheres dede,
And trouthe the shal delyver, hit is no drede.

That the ys sent receyve in buxumnesse,
The wrasteling of this world asketh a falle;
Her is no home, her is but wyldyrnesse.
Forth pilgrime! forth best out of thy stalle!
Loke up on hye, and thonke God of alle;
Weyve thy lust, and let thy goste the lede,
And trouthe shal the delyver, hit is no drede.'

Both pieces contain 3 seven line stanzas, and have also a somewhat similar refrain. In addition to a few nearly identical expressions, both pieces show further a close correspondence in tone and character; which seems to warrant the assumption, that James imitated Chaucer in this case also. Lastly, the following stanzas in the King's Quair are very similar in tone to the passages just considered, and may be

considered as an additional evidence that our author wrote the poem Divine Trust, and also that he had the above mentioned poem of Chaucer in mind, while writing these lines.

K. Q. IV, 7:

'Take him before in all thy gouernance,
That in his hand the stere has of ȝou all,
And pray vnto his hye purveyance
Thy lufe to gye, and on him traist and call,
That cornerstone and ground is of the wall,
That failis not; and trust, withoutin drede,
Vnto thy purpose sone he sall the lede.

For lo, the werk that first is foundit sure
May better bere apace and hyare be
Than otherwise, and langere sall endure
Be mony fold, this may thy reson see,
And stranger to defend aduersitee;
Ground thy werk, therefore, vpon the stone,
And thy desire sall forthward with the gone.'

VITA.

I was born on the 8th of July 1849 in New Bedford, Mass., U. S. A., and am the son of Henry T. Wood, merchant, of that place. Up to my fourteenth year I attended a private school in New Bedford, and was then sent to the Friends' School in Providence, R. I. In the year 1866 I was matriculated at Haverford College, West Haverford, Pa., where I received the degree of Bachelor of Arts in July 1869. After teaching for about two years, part of the time as tutor in the last named institution, the rest as teacher in the Friends' School above mentioned, I was obliged by a severe sickness to give up my chosen pursuit for a length of time, and was employed for four years in a business house. In October 1875 I came to Germany, and studied Classical Philology during three semesters in Berlin, where I heard the lectures of Professors Curtius, Kirchhoff, Droysen and Vahlen. In April 1877 I came to Leipzig, studied Modern Languages, and during four semesters attended the lectures of Professors Braune, Hildebrand, Wülcker and Zarncke, to all of whom I feel much indebted for the inspiration and furtherance received through them.

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